

## MIDSUMMER THEATRICALS

Several changes are brought about in the local theaters this week. The Delasco roof will be discontinued, the Ben Greet Players being called away on account of other engagements, and the Casino closing for a short vacation, during which the house will be renovated and Manager Mayer will spend some time looking for vaudeville novelties for the reopening next month. The Academy's advance announcement has been received, and that playhouse will throw open its doors at an early date this season, the opening attraction being announced as "Three Weeks," which commences August 8.

Another change is the fact that Miss Julia Dean will not be seen in "Pudd'n Head Wilson" at the Columbia. Miss Dean has been far from well and as there is no part in the Mark Twain-Frank Mayo drama that calls for her endeavors, she will rest this week. Whether or not she will return to the cast of "Love Watches" is problematical, but it is likely she will be seen in the Billie Burke role, for which she seems peculiarly fitted. Barring that youthful freshness and naivete which is Miss Burke's, Miss Dean possesses many of the characteristics of the heroine of that dainty play.

The two Shakespearean performances of the Greet Players were, for the main, creditably done. This is the kind of thing we cannot have too much of, if the players are intelligent, and the Greet Players certainly know their Shakespeare. Naturally, there are evidences of crudity, due perhaps to the fact that the company has been together a long time, and the association has gotten to be a bit of a lark. There is evidence during the performance of "gagging" and other little tricks which only long familiarity with the other brings from actors.

Their stay in Washington, however, has not been the least attractive feature of the summer season, and their return will be looked forward to with genuine pleasure.

To the dramatic writer, the necessity for avoiding comparisons is an omnipresence. Yet a writer in the latest issue of the Theater Magazine comes boldly forward and compares five Juliets, who form the sum total of those he has seen, and then summing them up, declares Julia Marlowe to be his ideal. The five actresses named are Miss Marlowe, Miss Julia Arthur, Miss Gailand, Miss Eleanor Robson, and Miss Maude Adams.

As a matter of fact, neither of these five young women is the ideal Juliet. Setting aside several minor actresses who have appeared in this role in Washington of late years, including Miss Violet Vivian, Miss Lillian Lawrence, and Miss Bertha Creighton, all of whom present with a certain degree of ability various phases of the character as written, the five actresses first mentioned—taken together with one more, Miss Olga Nethersole—form the most conspicuous coterie of Juliets that the present generation of theater-goers can recall. Mary Anderson was a little before this time, and so was Adelaide Nielson. Before them an endless line of actresses essayed the role, and succeeded, or failed, according to their lights.

The writer in the Theater Magazine says: "Miss Maude Adams and Miss Julia Arthur I saw within the space of a week's time; Miss Eleanor Robson and Miss Gailand I saw on alternate nights. In each case there was a strong contrast. Miss Arthur brought to her presentation all her astounding wealth of personal beauty, and distinguished her rendition with marked restraint, behind which depth of emotional feeling was keenly in evidence. Miss Adams omitted many of the more passionate

lines of the role, so as to bring the part within the scope of her ability; but even then she presented a naive American girl of considerable fragility, and not an Italian girl who has come suddenly into a woman's love fraught with a heart-breaking warmth and depth of tragic pathos.

Miss Robson similarly contrasted with Miss Gailand, and presented a virtuous modern girl of considerable intelligence, but withal not the tender, languorous, Italian girl which Miss Gailand infused with such ardent vitality and genuine poetic purity. Miss Marlowe, however, while presenting much the full essence of Miss Arthur, much of the poetic emotion of Miss Gailand, a greater, richer charm than Miss Adams, a keener, more judicious intelligence than Miss Robson, achieves as great an illusion of girlish youth; above all, she far surpasses any other present-day Juliet in the marvelous beauty of line and accentuation with which she delivers her lines. Surely she is our greatest Juliet.

Technique Miss Marlowe certainly possesses. I think she and Miss Arthur may be said to be the best among the five so set down, with Miss Adams, on account of her sweetness and ever-present charm, as well as in rank. Miss Gailand always seemed to me to be a beautiful amateur, whose lines were palpably delivered by rote, and who had too much archness and artificial roughness to be at all appealing as Juliet. Neither was Miss Robson an especially deep Juliet.

Of the sixth one whom I have named, Miss Nethersole, who appeared in Washington as Juliet, in the first flush of her youthful triumphs, and when she was regarded as quite the most wonderful emotional actress who had come out of England, may be said that she was Juliet in at least one important particular. She was a passionate, fiercely-loving Juliet, a true daughter of the South. She was almost an Italian Carmen. Beneath her quivering eyelids, cast down demurely in girlish modesty, there dwelt the gleam of passion, the animal love, by which, if her subsequent actions may be taken as a proof, the fifteen-year-old Juliet was devoured.

Miss Nethersole's Juliet was like no other one within recollection in this respect. Perhaps to some this aspect of the character is unpleasant, but to my mind it is eminently proper. Neither Miss Marlowe nor Miss Arthur, much less Miss Adams, Miss Robson or Miss Gailand, have ever played certain passages of Juliet's character in this way. She drew Romeo to her in a mad abandonment, not almost tigerish embrace. She was fifteen, Juliet, but under Italian skies love raves space, and no actress who tries to make Juliet purely an intellectual exposition of technique can hope to bear away the palm.

If one could roll the personalities of several actresses into one, and from them model a Juliet according to Shakespeare, what would be more probable than one should choose the lustrous beauty of Julia Arthur, than whom there never was a more beautiful woman on our stage, with her dignity and her womanly grace, predominant in certain Juliet passages, the splendid technique of Miss Marlowe, with her rich and exquisite beauty, and the sensuousness and abandon of the youthful Olga Nethersole of a decade ago.

The author of the quotation above printed is right. Miss Marlowe is our greatest Juliet. At least she is the greatest one that remains to us. But there is today no ideal Juliet, since the character is too complex for its embodiment in a single personality.

Maude Adams was a pathetic, crumpled-up armful of loveliness; Miss Marlowe is a sweet, womanly and deeply loving Juliet; Miss Robson was indeed merely an intellectual Juliet; Miss Arthur, a beautiful and deeply emotional Juliet; Miss Gailand, a rather amateurish, self-conscious Juliet, and Miss Nethersole, a warm, impulsive, languorous daughter of Italy.

W. O.

## PHYLLIS SHERWOOD.



Popular Ingenue of the Columbia Players.

## GRAND OPERA NOTES.

Mme. Melba is to return to the Metropolitan Opera House this winter for a consideration of \$4,000 a night. Although both Melba and Patti have received more than this for single evenings, no one has ever equalled this price for a general engagement.

Mary Garden, it is reported, has demanded \$1,800 a performance from Mr. Dippel for fifty performances. Whether Mr. Dippel has yielded or not, is still conjectural.

Mr. Dippel has engaged Mme. Koutzi-nietoff for his season in Chicago. While she was singing Thais and other roles in Paris the newspapers had more or less to say about her audacity in the matter of costume. She does not appear from all accounts, however, to have outstripped Mary Garden.

Mme. Cavalleri, who recently married Mr. Chanler, will have a chance in Boston, under the direction of Henry Russell, to sing Thais, the role which Mary Garden strenuously monopolized in New York last winter. Except for her ten engagements at the Boston Opera House, Mme. Cavalleri will spend most of her time in New York.

Billy Guard, who was in Paris at the time when Oscar Hammerstein sold to the Metropolitan, He and Gatti Casazza are said to have become very friendly.

Gossip says that Mme. Eames will return to the stage. As this is a stray waif of conversation, not much credit can be given the report.

The Metropolitan Opera Company was successful beyond expectation in Paris. Although the Chatelet is less commodious than the Metropolitan, prices were higher, consequently the gross receipts totaled \$17,392 and averaged \$150.00 a performance. The largest amount for one evening was \$12,800, on the third presentation of "Pagliacci" and "Cavalleria Rusticana."

On December 5, at the Metropolitan Opera House, Puccini's latest opera will be sung for the first time. Boston and Chicago will then hear it before it is produced in Europe. This is the first time that this country has been so distinguished by any composer of note.

The reason lies probably in the theme of the opera, "The Girl of the Golden West," a musical version of the play in which Blanche Bates made such an impression.

Casino-Sunday Concert To-day.

The last opportunity of this season to enjoy the coolness of the Casino Theater and its attractive amusement feature will occur to-day in the usual popular Sunday concert, which begins at 3 o'clock and continues without intermission until eleven o'clock. For the next two or three weeks the Casino will be closed in order to give the management time to further improve and renovate the house. The vaudeville feature acts secured for to-day include Julia Raymond Tracy, the talented singing comedian; Luigi and Ezzetta, whose singing and happy playing created such a favorable impression last week; Lola Gordon, the singer of dainty songs; the musical Harringtons, experts on unusual musical instruments, and others. In addition to extra reels of film for the motion picture plays which are made a feature of these entertainments.

Lyman Howe's Pictures.

The first of the Sunday evening diversions, which last year proved so popular a feature at the Columbia Theater, is announced for a week from to-night, July 31, when the Lyman H. Howe New York Hippodrome Travel Festival will begin a series of six Sunday evening diversions, with a complete change of program each week. The feature of the first programme will be the great United States war game, showing in moving pictures, with appropriate sound accompaniment, the great military pageant and the many-sided phases of life in both the army and navy—a series of pictures only obtainable through the unprecedented co-operation of both the War and Navy departments. Then there will be a great religious festival at Delhi, India; a violent eruption of Java's largest volcano, a heavy gale at Biarritz, plucky navigators steering huge log rafts through mountain torrents of the Italian Alps, exquisitely colored birds of the Hebrides and Scotland, the impact of a projectile on armor plate, the effect of music on wild animals, and the perils of fishing in the North Sea.

## LATEST THEATER NEWS

Mary Hampton is to return to the stage and appear in one of the big productions of next season. She is now entertaining several offers. Miss Hampton's greatest success was in "Sowing the Wind."

Polaire, who was accidentally stabbed in the wrist on the Hammerstein roof last week, has recovered. A too vigorous use of a knife in the Apache dance almost made her faint.

Amelia Bingham is playing a three-weeks' engagement in a stock company at the Euclid Garden, Cleveland.

The clever English comedian Huntley Wright, who is remembered from "The Dairy Maids," is to revisit the United States shortly.

Edward Sheldon, who wrote "The Nigger" and "Salvation Nell," has completed a new play called "The Murder," in which Florence Roberts will star.

Charles J. Ross will be seen at the Hackett Theater next fall in "High Life in Jail." The piece is described as a musical farce and a return to the Hoi style of comedy. The production will open at Atlantic City August 8.

Carrie De Mar is to impersonate "Chantecler" in one of the new vaudeville sketches.

May Robson will show Londoners "The Rejuvenation of Aunt Mary," and will appear at Terry's Theater August 22. The American company will be carried over intact.

Rose Coughlan departed from New York on a summer vacation last Saturday with a contract signed for her appearance with the New Theater Company next year.

"Adelaide," who has outgrown the "La Petite" designation, is a feature in "Up and Down Broadway," which is the newest summer review to make a hit in the theatrical metropolis. Eddie Foy and Emma Carus are chief funmakers.

Erroll Burt, female impersonator, will appear in an elaborately mounted dancing feature based on "Salambo."

Nat Goodwin is in California studying his new part, which is to be the title role of "The Captain," by Broadhurst and Dazey.

Edgar Selwyn's new play, "The Country Boy," which has just had a try-out in Los Angeles, is to be the first new play of the season at the Liberty Theater, New York.

Amid all the speculation and conjecture as to what the coming season will hold forth, one bright prospect shines gleefully for the "road," and that is that Forbes Robertson will return to the United States and tour with "The Passing of the Third Floor Back."

Mary Manning, who was reported engaged to a wealthy Detroit man, Frederick Wadsworth, says there will be "no matrimony for her just yet." Miss Manning recently terminated her season and has the prospect of a brilliant tour in "A Man's World" during the coming year. After that, why—who knows?

George M. Cohan is building a new theater on Broadway to house the Four Cohans and a new musical show late this fall. It would only stay there, now.

"Madame Terry" will come to New York to try to fill in at the New Amsterdam in place of "Madame X," whom Mr. Savage will transfer to the Lyric.

Gertrude Hoffman has returned from Europe and announces that season after next she will abandon vaudeville and plunge into the serious realms of the legitimate. Of course, that necessitates purchasing a wardrobe, but Gertrude doesn't care how she spends money.

Edward Abeles is practicing how to "aviate" so that his appearance in a plane, "The Aviator" will not be a fiasco. He is "up in the air" during his spare time above the aviation grounds of the Aero Club of America.

"Apres Moi," Henri Bernstein's latest play, will be produced on this side of the Atlantic by Charles Frohman. Announcement is made that "After Me, the World" will be the translated title.

Edith Wynn Mathison and her husband, Charles Rann Kennedy, have gone to Europe to spend the rest of the summer. Miss Mathison played Rosalind with the Greet Players the first time they appeared in Washington in outdoor performances of Shakespeare.

To Billie Burke goes the honor of being one of the stars to play in London during Coronation week, when her Majesty George V takes formal possession of the scepter.

Boston has been spared "The Clansman" up to date, but a stock company will play it this week at the American Music Hall, with Rosalind Coughlan, Mary Sanders, and Theodore Friebe in the cast.

George Fawcett produced "The Fighter" in Toronto last week, where his wife, Percy Haswell, has a stock company. Mr. Fawcett's creation of the title role is described as being an achievement of great force.

An English actor, as yet unknown to theatergoers this side of the Atlantic, is A. E. Matthews, who Mr. Frohman has engaged to create the leading part in "Love Among the Lions," the first Frohman production for 1910-1911.

Queenie Vassar is the latest addition to Fred Thompson's "Girls" on the New Amsterdam roof.

Oscar Hammerstein has returned from Europe. He plans an ambitious season in comic opera for the Manhattan Opera House.

The Shuberts are negotiating for a London theater for the production of American plays. William A. Brady, who is conducting the transaction, has an option on two West end theaters.

Eben Plympton has so far recovered from his recent illness as to return to his summer home at Silver Lake, Mass.

Loza Lehmann is perfecting plans for a Mozart festival at Salzburg next summer. In the fall of 1911 she will make a concert tour of the United States.

The famous Russell Brothers are to have the roles of Lily and Pansy Burns in the second "Midnight Sons" company, which the Shuberts are to send on the road this season. Flora Russell will have the role originated by the late Lotta Faust.

"The Summer Widowers" remains by all odds the leading hot-weather attraction on Broadway, although "Up and Down Broadway" is pressing it close for

honors. Both are clean, wholesome shows, on the order of "The Midnight Sons."

A big welcome to Macanigan when he arrives in New York to begin rehearsals for "Yobel," is being planned by the Italians in this country.

Jack Johnson, the champion pugilist, will go to Covent Garden, London, shortly to give boxing exhibitions.

"The City" and "The Blue Mouse" are in active rehearsal for the coming season. John Emerson, who originally staged the former play, is in charge.

Mabel Hite has returned from Europe and is again ready to take up the task of advertising Mike Doffin.

Louise Gunning is through with "Marcelle" and will have a new opera for the coming season. At present the fair prima donna is departing at Atlantic City to the delight of the populace.

Frank Daniels has laid aside his comedy eyebrows and is spending the summer at his home near Rye, N. Y.

Tully Marshall, whose long season as the dope fiend in "The City" made a vacation almost a necessity, is resting at Shoreham, Long Island.

Georgia Caine is under contract to the Shuberts for a prominent role in a new musical production.

Zelda Sears has been appearing with a stock company in Denver, but has returned to New York to prepare for the coming season. Miss Sears is one of the best eccentric comedy actresses on our stage.

Henry W. Savage will produce Puccini's new grand opera, "The Girl of the Golden West," next season in English. Those who have heard portions of the score predict an even greater success than that achieved by "Madam Butterfly."

Nesta De Becker has been engaged by Chauncey Olcott for the boy's part in the Irish warbler's newest play, which will see the light at Asbury Park some time next month.

Paul Swan, the young artist, is the guest of Mme. Nasimova at her summer home, "The Doll's House," Port Chester, and is engaged upon several portraits of Nasimova in her various roles.

Fritzi Scheff, not content with having married a Kentucky John Fox, Jr., has declared her intention of becoming a citizen of the Blue Grass herself, and has just invested her "Mlle. Modiste" earnings in a superb country estate near Lexington. This is better than being a baroness.

## BETWEEN-SEASON GOSSIP.

Mrs. Fiske's summer tour to the Pacific Coast is brilliantly successful. On Saturday she finished a fortnight's engagement at the Columbia Theater, San Francisco, which was marked by crowded houses and unusual popular enthusiasm.

"Becky Sharp" and "Pillars of Society" were alternated. Mrs. Fiske's Manhattan company was again characterized by the dramatic critics as marking the highest standard of artistic excellence, in point of ensemble excelling all other theatrical organizations. From San Francisco Mrs. Fiske goes to Portland, Seattle, and the other cities of the Northwest.

Mrs. Hill, wife of the American Ambassador at Berlin, has discovered a young Polish violinist who shows unusual interpretative talent. Daniel Melsea, whose father was murdered in a Jewish massacre five years ago, has been playing under Mrs. Hill's patronage in fashionable German circles. Maurice Bagby, of the Waldorf concert, will probably go to Berlin from Carlsbad. Should he hear Melsea and admire him as much as most listeners do, the young violinist may have an American career, although the Berlin Conservatory has also taken him up.

Elsa Ryan has been announced for an important role in "High Life in Jail," the three-act version of the vaudeville sketch of the same name. Miss Ryan's work was seen and admired this past season in "The Belle of Brittany" at Daly's. She will be remembered also for her appearances in "The Soul Kiss," "The Green Bird," "The Grand Mogul," and "Marcelle." In "High Life in Jail," Miss Ryan will be one of the most important of the eighteen principals, who constitute the entire company, and is bound by an attractive personality and sweet voice to score another personal success.

The late Herman Vezin would have been a great actor, it is believed, had he been taller. He was a fine actor as it was, but the addition of inches would have given him approach to fresh opportunities and heroic roles.

As a young player Vezin acutely realized his physical defect. His face was of the finest type for an actor, and his head had an aspect of massiveness that would have set off mere physical height and bulk.

He tested many devices for overcoming his trouble, and an amusing story was told by him of his experience with a pair of patent boots which an ingenious inventor imposed upon him.

The soles of these boots were made elastic by hidden springs, and when Vezin appeared on the stage wearing them he found himself jumping about in an undignified manner, unable in fact to control his movements. Thus ended his experiment to augment—at least in appearance—his height.

When "The Echo" opens in August Bessie McCoy will appear as the star. Miss McCoy is the well-known dancer who first came into prominence with Richard Carle in "The Spring Chicken." Miss McCoy's dancing has attracted such attention that it was no surprise when Charles Dillingham announced his intention of starring her. Her Dutch specialty dance in "The Spring Chicken" and later her Yama Yama dance in "The Three Twins" were the forerunners of all sorts of dancing specialties, which were evident imitations of Miss McCoy's original, and which sometimes bore names only slightly different from Miss McCoy's offerings.

Miss McCoy succeeds Richard Carle as star of "The Echo." Mr. Carle was the star of the company during its Chicago engagement, but suddenly left the organization at the expiration of that engagement. Much speculation was rife on Broadway as to whether Mr. Dillingham would bring "The Echo" to town without a star.

The selection of Bessie McCoy for the stellar role is a satisfactory answer to the question.

John W. Alexander, the painter, who is to direct the stage pictures of "Chantecler," has gone to Paris with Maude Adams to study the play there.

On account of his profession, perhaps Mr. Alexander amply appreciates the value of color tones, color bands, and independent of motion. The kaleidoscopic effects on the present American stage

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One of our new stars announced for next season is Christie MacDonald. At present Miss MacDonald is recovering from a recent operation on her nose. She will go to Paris in a week or two to remain there in study with some well-known teacher of vocal music till November, when she will be back in New York to begin rehearsals of her new opera about Thanksgiving. Victor Herbert, it is almost certain, will write the music. The book and lyrics will be written by some well-known author, possibly by a combination of such writers.

Miss MacDonald, the fondly remembered favorite of "The Toreador," "The Shogun," "The Belle of Mayfair," "Miss Hook of Holland," and "The Belle of Bohemia," is at present beginning at the very bottom of the ladder in the chorus, was not content with remaining there. Her dreams, which were not mere idle fancies but prompted by ambition, have at last been realized.

To the Metropolitan Museum the late Clyde Fitch's parents have presented furnishings and decorations for a small French room of the period of the First Empire. Clyde Fitch was especially interested in French art of this sort, particularly that of the seventeenth and eighteenth centuries, and he delighted in collecting specimens for the adornment of his home. The disposition of these possessions by Capt. and Mrs. W. G. Fitch is in accord with the wishes of the owner. The bequest includes six small eighteenth century wax figures, one representing Pluto bearing off Proserpina, and one being a portrait figure of a young noblewoman. There are also a medallion of Vittorio Amedeo III., a relief of a woman at a mirror and a seal of Pope Innocent XI.

Opera patrons, says Town Topics, may be interested in learning that Mary Garden has placed her business affairs in the hands of Arnold Daly. A contract between them, executed last winter, provided that Miss Garden would not accept any engagements thereafter without the advice and consent of the actor.

When Andreas Dippel engaged Miss Garden for the Chicago Opera Company, he recognized Mr. Daly as the prima donna's agent, and settled most of the details without even seeing her. The exact reason for this somewhat unusual contract between Mr. Daly and Miss Garden is not apparent to the layman, for Daly hitherto has not exhibited any exceptional knowledge of opera.

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